

# HILLBILLY AND COWBOY HIT PARADE

COMPLETE  
**WORDS**  
AND  
**MUSIC**  
ARRANGED FOR  
GUITAR • UKE  
BANJO • PIANO  
VIOLIN • VOICE

**OUR HONEYMOON**

**BACK STREET AFFAIR**

**IT WASN'T GOD WHO MADE  
HONKY TONK ANGELS**

**IT'S A LOVELY LOVELY WORLD  
SOMEBODY'S STOLEN MY HONEY**

**A MIGHTY PRETTY WALTZ**

**SING HER A LOVE SONG**

**OUR LOVE ISN'T LEGAL**

**ROAD OF NO RETURN**

**BILL BAILEY WON'T YOU  
PLEASE COME HOME**

As Recorded By  
PEE WEE KING  
WEBB PIERCE  
CARL SMITH  
ERNEST TUBB  
KITTY WELLS  
And Many Others  
PLUS  
PICTURES  
and  
STORIES  
of your  
Favorite Stars



# HILLBILLY & COWBOY HIT PARADE

## • CONTENTS •

### WORDS AND MUSIC

BACK STREET AFFAIR .....	1-2
BILL BAILEY WON'T YOU PLEASE COME HOME .....	6-7
EVERY LITTLE THING ROLLED INTO ONE .....	24-25
HILLBILLY HIT PARADE HOEDOWN .....	25
HOBO'S MEDITATION (Jimmie Rodgers' Blue Yodel) .....	Back Cover
IT WASN'T GOD WHO MADE HONKY TONK ANGELS ..	16-17
IT'S A LOVELY LOVELY WORLD .....	26-27
MIGHTY PRETTY WALTZ, A .....	18-19
MOUNTAIN DEW .....	10-11
OLD RATTLER .....	Cover III
OUR HONEYMOON .....	4
OUR LOVE ISN'T LEGAL .....	22-23
ROAD OF NO RETURN .....	12
SING HER A LOVE SONG .....	31-32
SOMEBODY'S STOLEN MY HONEY .....	14-15

### FEATURES

ACUFF, ROY (Man Behind The Voice) .....	28
DAVIS, JIMMIE (His Colorful Career) .....	30
GREGORY, BOBBY (History Of Hillbilly Music) .....	8-9
PIERCE, WEBB (Reaching The Top) .....	13
PRICE, RAY (A Bright Future) .....	13
RODGERS, JIMMIE (Immortal Singer) .....	Cover II
SMITH, CARL (Artist Of The Month) .....	3
WAKELY, JIMMY (The People's Choice) .....	29

### PICTURES

Atkins, Chet .....	21
Carter Sisters, The .....	20
Dickens, Jimmy .....	21
Copas, Cowboy .....	21
Gabbard, Rusty .....	21
Jordanares, The .....	21
Lister, Bill .....	20
Pearl, Minnie .....	21
Williams, Hank .....	20
Young, Faron .....	21

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## JIMMIE RODGERS

James Charles Rodgers was born in Meridian, Mississippi, on September 8, 1897, the son of a section foreman on the Mobile and Ohio Railroad. Jimmie's mother passed away when he was only four which made the boy's childhood a rough and rocky one. The two main elements of this early period in Jimmie's life were folk music and the railroad. He learned to play the guitar at an early age and spent many an hour lounging in switch-shanties listening to and learning ballads of the rail. The memory of these by-gone days was much with Jimmie Rodgers when he grew up; for he preserved many of these boyhood reminiscences on records.

At fourteen, Jimmie became a full-fledged railroad man — assistant foreman to his father — and shortly after, he obtained his first train job as a brakeman. After fourteen years of service, during which he played all the roles: flagman, baggage master and brakeman; his health eventually forced him to give up this life he loved so much. On April 7, 1920, Jimmie married the lovely Carrie Williamson of Meridian, who bore him two daughters, Anita — now Mrs. Bill Cody of San Antonio, Texas — and June, who died in infancy.

Jimmie's singing for the entertainment of his railroad buddies had earned him the nickname of the "singing brakeman." Now smearing his face with greaspaint and burnt cork, he snatched up his guitar and stood on street corners, singing for a living. In a short while, he became an entertainer for a minstrel show. The going was good for a while, but then ill health struck him down again,

and the Rodgers family began a trek in search of renewed health for Jimmie.

The Spring of 1927 saw more than returning good health and strength for Jimmie Rodgers. It saw the birth of the soon-to-be famous "Jimmie Rodgers Entertainers." After a short, but inauspicious radio debut, the group went on the road, and the audiences that stopped to hear Jimmie's piercing "blue" yodels increased with every stop. It was while Jimmie Rodgers and His Entertainers were on tour that the first really great piece of luck happened to Jimmie in his professional career. He made a test recording for the RCA Victor Company, and was signed to a short-term contract on the strength of this record. The first Rodgers' platters made at Camden, New Jersey, caused no immediate sensation, so Jimmie and his family returned to Washington soon afterward. For a time it seemed as though the recording venture was a failure; for, the first royalty statement Jimmie received was for a heart-breaking twenty-seven dollars. But then it happened — as it so often happens in this wonderful land of opportunity. Not even the constantly growing popularity of radio could stop the phenomenal sale of his records. The great depression served to further rather than hinder the ever-increasing fame of the beloved folk singer, as poverty-stricken family groups delighted in his sentimental ballads.

In 1933, Jimmie was ordered to spend a month in a hospital, which was followed by another long siege in bed. After a few weeks, he went to New York City to record more songs. Then on May 26, as suddenly as he had burst into stardom, Jimmie Rodgers was dead.

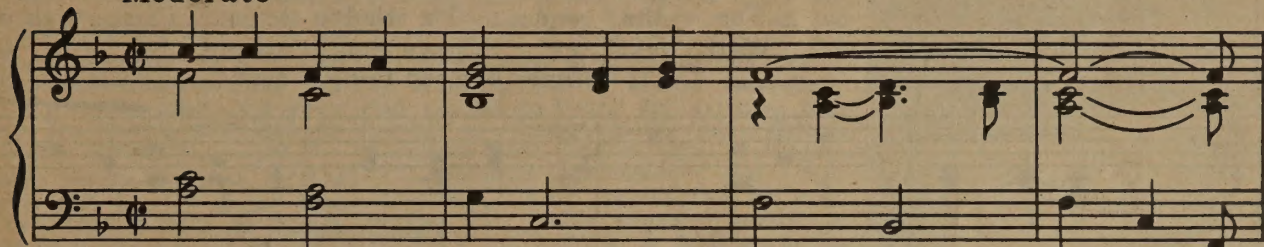


# BACK STREET AFFAIR

Tune Ukulele  
G C E A

By BILLY WALLACE

Moderato



## CHORUS

(1.) You did - n't know I was - n't free, When you  
 (2.) ( ——— They) say you wrecked my home, I'm a  
 (3.) ( ——— We) have each oth - er now, That's all that  
 (4.) ( — When the) mist ——— rolls a - way; We'll be

fell in love with me, ——— and with all ——— your young heart you learned to  
 hus-band that's gone wrong. ——— They don't know the sor - row that we had to  
 mat-ters an - y ——— how, ——— For the judge - ment of gos - sips nev - er  
 free to love some day, ——— And more hap - pi - ness God meant for us to



F B $\flat$  F Gm7 C7 F F7

care. It brought you shame and dis - grace, the world has  
 bear. For the one I'm tied to was the  
 fair. We'll just be brave and strong some  
 share. I'll climb a moun-tain, dear just

B $\flat$  Gm7 C7 F C7 Gm7 C7

tum-bled in your face 'Cause they call our love a BACK STREET AF -  
 first to prove un - true. Now they call our love a BACK STREET AF -  
 day they'll see they're wrong. Let 'em call our love a BACK STREET AF -  
 so the world can hear. That our love's not a BACK STREET AF -

1.-2.-3. 4. F B $\flat$  F F B $\flat$  F

FAIR. 2. They - FAIR.  
 FAIR. 3. We  
 FAIR. 4. When the



# ARTIST OF THE MONTH

HILLBILLY & COWBOY HIT PARADE's choice for artist of the month is Carl Smith, popular favorite at the Grand Ole Opry and top folk recording star for Columbia Records. Fact is, Carl has been chosen the most popular folk singer for the year in practically every poll including the recent one held by COUNTRY SONG ROUNDUP.

The handsome twenty-five year old has been moving toward the top of his field for a long time and it looks as though he's finally made it this year.

Carl hails from Maynardville, Tennessee, but now spends most of his time in or around Nashville. He attended the public schools of his home town and worked on his father's farm during the summer months. At the age of ten he turned much of his attention away from school and farm work in order to learn to play his newly-acquired guitar. By the time he was twelve, Carl was already singing and playing his guitar professionally and soon became a favorite at local dances and gatherings. When he wasn't appearing in public, you could usually find him practicing or creating new arrangements.

During the next four years, more and more folks began to take notice of the budding young star, and when he reached the age of sixteen, he received his first radio offer from station WROL in Knoxville. However, since he started this job during the summer of his junior year in high school, he had to leave WROL when September came around in order to complete his senior year. When World War II came along, Carl heeded his country's call and enlisted in the United States Navy just two days before his graduation. He served in the Pacific Theater for sixteen months before returning to Tennessee to resume his musical activities at WROL.

As his reputation grew, Carl received offers from other radio stations throughout the Southeast. He first joined the staff at WWNC in Asheville, North Caro-

lina. From there he made his way farther south to Augusta, Georgia, where station WCAC enjoyed his services. Carl had hardly settled at Augusta before he was summoned back to Knoxville and WROL by Molly O'Day. It seemed that Molly had decided to retire for a while, thus leaving a vacancy. A bit later, Archie Campbell hired Carl for his two shows, "The Country Playhouse" and "The Dinnerbell." At the present time, the ever-popular Mr. Smith appears weekly on WSM-TV in Nashville in addition to his Saturday night stint with Grand Ole Opry.

Besides his radio and television work, Carl still finds time to record for Columbia. His waxings of "There's Nothing As Sweet As My Baby," "Let's Live A Little," "If Teardrops Were Pennies" and "Mr. Moon," are real favorites with hillbilly fans. Among his most recent discs are: "Our Honeymoon," "Sing Her A Love Song," and "Let Old Mother Nature Have Her Way." The last-named tune was one of the most popular folk songs of 1952 and played no small part in Carl Smith's climb to the top of COUNTRY SONG ROUNDUP's annual poll.

Now for a few personal characteristics about this number one hillbilly of 1952. The 6'1" tall Carl weighs 165, has blue eyes and brown hair. But don't get too excited, all you gals; for Carl recently married the former Miss June Carter of the famed Carter family. Carl says he has no particular hobbies outside of the music field, but he does enjoy baseball and wrestling — strictly as a spectator. He owns a large record collection, and of his own waxings his favorite is "Let Old Mother Nature Have Her Way," (as if you couldn't guess).

Carl continues to record one great disc after another for Columbia and his plans for the future can best be expressed by his own statement: "I feel just like I want to stay at WSM and The Grand Ole Opry and pick and sing until I fall over and die."







# Our Honeymoon

Tune Ukulele: A D F# B

Words and Music by  
BODLEAUX BRYANT and  
CARL SMITH

Moderately

*mf*

*mp-mf*

*8va lower...*

Pret-ty soon we're gon-na be all a-lone on OUR HONEY - MOON, In

some lit-tle se-cret hide-a-way place for two; That's the day you're gon-na be

all my own on OUR HON-EY - MOON And that's when we'll find heav-en for me and

you. I'm gon - na love you, love you, gon-na tur-tle-dove you, Squeeze you, tease you.



tel - ly you how I love you, Kiss you like you nev - er been kissed be - fore; And then we'll

walk and talk and spoon 'neath the moon - light, Arm in arm like lov - ers on a June night,

Then I'll hug and kiss you some more; I can hard - ly wait for that

hap - py day, it can't be too soon, Till we cud - dle an' we snug - gle on

OUR - HON - EY - MOON. Pret - ty MOON.

**Chords:** G7, (Bb) (C#) G7, F, C, G7, C, G7, C, C7, F, C, C#dim, G7, 1. C, D7, Dm7, G7, 2. C, Dm7, C.



# BILL BAILEY, WON'T YOU PLEASE COME HOME

Arr. By  
**BOBBY GREGORY**

BY  
**HUGHIE CANNON**

1 - on one sum-mer's day, ——— Sun was shin-in' fine, The la-dy love of  
2 - bill drove by that door, ——— In an auto-mo- bile, A great big diamond coach

old Bill Bailey was hangin' clothes on the line, In her back yard, ——— And weepin'  
and foot-man, hear that big gal squeal, He's all a - lone, ——— I heard her

hard, ——— She married a B. & O. brakeman, That took and threwed her  
groan, ——— She hollered thru that door, Bill Bailey are you

down, Bellerin' like a prune-fed calf, With a big gang hangin' 'round, And to that  
sore, Stop a minute won't you listen to me, Won't I see you no more, Bill winked his

crowd, ——— She yelled out loud, ———  
eye, ——— As ne heard her cry, ———



Won't you come home, Bill Bailey, Won't you come home,? She moans the whole day

long, I'll do the cookin' darlin', I'll pay the rent,

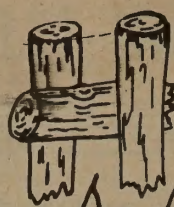
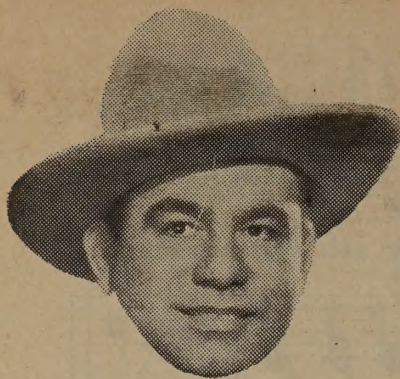
I know I've done you wrong, 'mem-ber that rain-y eve that

I drove you out, With nothin' but a fine tooth comb, I

know I'se to blame, Well ain't that a shame, Bill Bailey won't you please come home?

Chords and diagrams shown: G, D7, G, G7, C, G, E7, A7, D7, G.





# ISTORY OF

Hillbilly songs as we know them today aren't something new that have sprung up in the last 20 years or so; actually the hillbilly type of song is the oldest form of all American songs. Some were composed when the early English and Irish settlers settled at Jamestown, Va. One of the early settlers strolled away from the village, met an Indian maiden along the seashore and wrote a song about it. That song today is known as "The Little Mohee" and is popular on records and with the hillbilly singers.

Many of the early settlers sang "The Little Mohee" as they chopped down trees to build their log cabins and villages. The settlers made friends with the Indians and since very few women came over with the settlers, many of the young men married Indian girls and settled down with them. The old brass reed type of harmonica, the guitar, and the fiddle were the only musical instruments the settlers brought along. That is why they wrote most of the old melodies very simply, so that they could be played upon those instruments. The same three instruments are still popular today with the hillbilly singers, but they have added the string bass, and then later developed the steel guitar and accordion. There was another famous song written about Jack and Joe who sailed to America to earn their fortune, then planned to return home to marry and settle down, living on the fortune they made in the new world. Jack earned his fortune sooner than Joe. Upon returning to England, Joe asked Jack to give a message to his sweetheart for him when he arrived back home. This became the song which is known as "Give My Love To Nellie, Jack."

Many of the hillbilly songs are written from true-to-life stories of their broken love affairs, train wrecks, storms, and other types of tragedies; such as fires, drownings, coal mine disasters, wars, etc. These types of songs reach into the human heart and leave a lasting impression. The early Homesteaders kept pushing westward and when one valley was all taken up, the newcomers would move into the next valley, homestead and settle down. Their only form of amusement was their singing and playing of the old songs they knew, and each evening after supper they would gather around a log fire and sing these old

songs. They learned everything by memory, for there were no copies of music to be had. The songs were sung and handed down from generation to generation and everybody participated in the singing. There used to be an old saying, "Everybody in Europe takes lessons and nobody sings, but in America, nobody takes lessons and everybody sings." That old saying was almost true, for the railroad workers sang while driving steel, the lumberjacks sang while chopping trees, the wagon drivers and river boat workers all sang. Just about everybody sang in his own way, even the soldiers as they went to war. During the Mexican border-war flare-ups, the soldiers used to sing an old war song, "Green Grows The Lilacs," accenting the first two words of the song, "Green Grows." The Mexicans heard this song sung so often by the soldiers, that they called the Americans "Gringos" (Green Grows) and that name has stuck to us ever since. Then along came songs like "Sourwood Mountain," "Sweet Betsy From Pike," "Old Rattler" and the humorous type of songs. In addition there were old square dance fiddle numbers; such as "Turkey In The Straw," "Devil's Dream," "Rag Time Annie" and others. Some of the old fiddle numbers now have words written to them and these songs can be sung as well as played; among them are "Rag Time Annie," "Old Joe Clark," "Buffalo Gals" etc. These types of songs kept growing in popularity with the country and mountain folks and later spread to the cities.

On July 4th, 1826, there was born near Pittsburgh, Pa., a baby named Stephen Collins Foster who was to give this type of music its biggest boost. In 1854, Stephen Foster wrote "Jeanie With The Light Brown Hair" followed by such great songs as "My Old Kentucky Home," "Beautiful Dreamer," "Old Dog Tray," "Old Black Joe," "Oh, Susanna," "De Camptown Races" and some eighty other songs that will live forever. The Stephen Foster songs have been recorded by many of the top hillbilly artists and continue to be recorded year after year. Stephen Foster has a large memorial building built in his honor on the grounds of Pittsburgh University. The memorial room there has many of the original manuscripts of his famous songs, also his little foot-pedal organ and his other belongings. Thousands of music lovers visit his Memorial each

year. The vaudeville and minstrel shows also built up the demand for this type of song, including "Birmingham Jail," "The Boston Burglar," "Hand Me Down My Walking Cane," "She'll Be Coming 'Round The Mountain," etc. In the late 1880's, Thomas Edison came along with his new invention, the phonograph. Thereupon, things started to happen in a bigger way. The phonograph and its huge morning-glory horn made people perk up their ears and listen. It became quite popular, then dragged along slowly until the electric method of making records was invented. Up to that time, in making records, the artist had to sing into a big long horn directly into the wax and as a rule only singers with very powerful voices were suitable for making records. They used the old cylinder disc type of records, shaped like a tin can, and most of the recordings were opera or band music. Mr. Edison wanted to try recording some of the folk type of songs, so he called in ten singers to audition for a recording date. The song he wanted to record was "Can't You Hear Me Calling Caroline," and one singer after the other would sing, make a record and play it back. The last to audition was a young unknown singer named Vernon Dalhart. After Dalhart had sung and they listened to his record, Mr. Edison (who was partly deaf) called Vernon Dalhart into another room and had him sing the song directly into Mr. Edison's ear. Dalhart, who was a Texan, sang the song with a fine sweet southern inflection. Mr. Edison was so gratified, he sent all the other singers home, and contracted with Dalhart to make the record. This was the start of Dalhart's success. He later made records of such old timers as "The Prisoner's Song," "The Wreck Of The Old 97," "The Death Of Floyd Collins" and hundreds of other songs. By this time the electric method of recording had been developed to a point where it was no longer necessary to sing at the top of one's voice. With the new electric recording, an artist could sing softly with feeling and the song would come through loud enough on the record. This meant that a brass band was no longer needed for music to be heard on a record. A singer with just his guitar and voice could now make a record with the volume of the old style brass band accompaniment. Jimmie Rodgers, with his guitar and voice made records that outsold the most popular and biggest stars that Victor Records had. Jimmie held his popularity up until his death in 1933 and was earning over \$100,000 a year in royalties at the time of his demise. Jimmie gave hillbilly music a big spurt and his Memorial Album's still one of the big sellers over the record counters. Along came radio which grew by leaps and bounds, and with it the new type of juke box. Radio and the juke boxes both became big users of hillbilly



# HILLBILLY MUSIC

records and today the juke box is in nearly every public place.

By this time, you are probably wondering how hillbilly music first got its name. Well, back at the turn of the century, about 1902, there was an old song recorded called "Bill Bailey, Won't You Please Come Home." It was recorded by a singer from Atlanta, Ga., and he sang it in a southern style which made the record popular with the country and mountaineer folks in particular. The president of the record company asked his recording manager to go down South and record some more of those hillbilly singers from back in the hills. The record company president didn't realize it, but he had coined a new word that was to remain in the business. Today nearly all of the folk type of songs is known as hillbilly music. At first some of the singers didn't like to be called hillbilly singers because they thought that the city people were poking fun at them. However, as the years went by, the word hillbilly became so popular that most of the singers were proud to be called hillbilly singers. There is the case of one famous song writer, George Brown, who took the word Hill-Billy and switched it around to Billy Hill and became one of the best known writers of hillbilly songs, penning such tunes as "They Cut Down The Old Pine Tree," "The Old Spinning Wheel," "The Old Man Of The Mountain," "The Last Roundup," "Have You Ever Been Lonely," "Wagon Wheels" and many other famous songs. He was getting nowhere writing popular songs under his name of George Brown; but when he turned the Hill-Billy around, coined the name Billy Hill and wrote hillbilly tunes, his big break came and he became famous in a short time.

Gene Autry started his career with the hillbilly song "Silver Haired Daddy Of Mine." This recording has sold in the millions through the years. Gene's other big hillbilly songs and records were "You're The Only Star In My Blue Heaven," "Tears On My Pillow" and "Be Honest With Me." Gene has also made many of the old traditional songs popular on records. During the 1920's artists like Cliff Carlisle and Frankie Marvin made many records with the Hawaiian steel guitar, but it was not yet electrified. Later when the steel guitar was electrified, nearly every hillbilly artist started using one for his recordings, and the new steel guitar is said to have given hillbilly music its biggest push of all time. This is because the steel guitar can sound sad; and if the singer is happy, it can sound happy, giving great support to a singer and helping him top off his long notes. Many of the important recording stars depend a great deal upon the steel guitar to put them over. Some of the newest steel guitars have two and three necks, each with a different tuning, so that the player can get many different effects out of the instrument. Hillbilly music has grown in leaps and bounds, and through the medium

of radio, has spread around the world. Hillbilly records are in great demand in Australia, New Zealand, South Africa, England, Ireland, Scotland, Wales and many other countries. The American soldiers have also helped spread hillbilly music around the world.

Many of our presidents loved to sing and play the old folk songs. Abraham Lincoln frequently sang "Greenfields" and "Highbridge" in duet with his sweetheart, Ann Rutledge. Theodore Roosevelt loved these songs so much he recommended that the Library of Congress start an Archive for American Music. Research parties started going back into the mountain country and learning the old songs from the mountaineers and country folks, forever preserving these songs on paper for the American public and the outside world. John A. Lomax, Alan Lomax, Carl Sandburg and others gathered hundreds of old songs that had never been in print before. They collected them from mountaineers, mining camps, railroad workers, river boat workers, lumberjacks, hoboes, cattle ranches and any place at all where they could be found. Today the American Archives Congressional Library has the largest existing collection of folk and hillbilly music and these songs are often broadcast over the Voice Of America to all parts of the world for foreign lands to enjoy our wealth of music. The large radio stations have done a great deal to bring hillbilly songs into millions of American homes; stations like WLS Chicago, WLW Cincinnati, WBT Charlotte, N. C., WSB Atlanta Ga., KWKH Shreveport, La., and many, many others. But it was WSM at Nashville, Tenn., with its "Grand Ole Opry" that did the most for hillbilly music. This program was started in 1925 by "The Solemn Old Judge," George D. Hay, with a few stars like Uncle Dave Macon, Roy Acuff and his Smokey Mountain Boys and many other old timers.

Favorite tunes of this period were "The Maple On The Hill," "Sweet Betsy From Pike," "Careless Love," "Barbara Allen," "Ain't Gonna Rain No Mo," "Cotton-Eyed Joe," "I Love Little Willie," "I Wish I Was Single Again," "I Had But Fifty Cents," "Go Tell Aunt Thodie," "Paper Of Pins," "Sourwood Mountain," "Skip To My Lou," and "Dear Evelina, Sweet Evelina." A lot of timber has been cut down and a great many villages, towns and cities have sprung up since these tunes were first written, but they seem to have something that keeps them alive forever. Just as our grandparents used to sing these songs, you still hear them today, but with a more beautiful background. When these old songs are sung by good hillbilly singers, and with the background of the steel guitar, the string bass, rhythm guitar, fiddle and accordion, they seem to sound better than ever. There are hundreds of new hillbilly songs written and recorded each year, but these old-time songs continue to hold their

places in our affection.

Some of the acts that did a good job in building up hillbilly music were Vernon Dalhart, Carson Robison and Adelyne Hood, Jimmie Rodgers, Riley Puckett, Cliff & Bill Carlisle, The Vagabonds, Dad Massey & Family, The Carter Family, Bob Wills, Lulu Belle & Scotty, Bobby Gregory & His Cactus Cowboys, The Prairie Ramblers, Sons Of The Pioneers, Roy Rogers, Gene Autry, Tex Ritter, Carl & Harty, Elton Britt, Callahan Brothers, Frank Luther Trio, The Delmore Brothers, Jimmie & Eddie Dean, Patsy Montana, Big Slim, Smiley Burnette, Lew Childre, Roy Acuff & Tennesseans, Allen Brothers, Red Foley, Bill Cox, The Hilltoppers, Chick Bullock, Hoosier Hot Shots, The Pickard Family, Mitchell Brothers, Milton Brown & His Brownies, Slim Rhinehart, Al Clauser & His Oklahomans and many others too numerous to mention. Radio station WSM and the "Grand Ole Opry" have built big stars out of many of their singers and bands, many of whom have been called to Hollywood to make motion pictures. Some of the hillbilly acts that have become famous via station WSM are Eddy Arnold, Roy Acuff, Ernest Tubbs, Bill Monroe, Zeke Clements, Hank Williams, Hank Snow, George Morgan, Carl Smith, Cousin Minnie Pearl, Little Jimmy Dickens, Carter Sisters & Mother Maybelle, Lefty Frizzell, Faron Young, Webb Pierce, Martha Carson, Johnny & Jack, Kitty Wells, Moon Mullican, Cowboy Copas, Lonzo & Oscar, Ken Marvin, Tommy Sosebee and scores of others. Then too, there's Pee Wee King and His Golden West Cowboys. Pee Wee King & Redd Stewart wrote the famous "Tennessee Waltz," one of the biggest hillbilly record sellers of all time. Besides being the top song in the U.S.A., "Tennessee Waltz" also reached the top of the hit parade in England, France, Australia and other countries. There were about 8,000,000 records of this song sold throughout the world which is much more than any popular song published within the two years of its popularity. Pee Wee followed up with "Slowpoke" and several other big sellers. Many of the line music publishers who used to snub hillbilly songs are now being forced to open a hillbilly department, as many of the important popular singers also record hillbilly songs which have been built up by the lesser name singers. Bing Crosby has recorded many hillbilly songs, and they have been terrific sellers for him. Big popular bands like Sammy Kaye, Guy Lombardo and Vaughn Monroe have done very well with hillbilly songs on records. At this writing, five of the songs on our Hit Parade are hillbilly songs and it seems there is no end to their growing popularity. It has been a long hard climb for hillbilly music, but now the hillbilly tunes have hit the top. With television growing so fast and Cinerama, the new type of movies, making its bow, the future looks very bright for writers, singers and performers of hillbilly music.



# Mountain Dew

(Good Old Mountain Dew)



By BASCOMB L. LUNSFORD  
and LULU BELLE and SCOTTY

Bright moderato

Voice

Piano

*mf*

Verses

D7 G G7

1. There's a big hol - low tree down the road here from me where you  
2. my old Aunt June bought some brand new per - fume, it  
3. old Un - cle Mort, he's sawed off and short, he's just  
4. old Un - cle Bill, got a still on the hill where he

*mp*

C G D7 G

lay down a dol - lar or two. Then you come a-round the bend, when you  
had such a sweet smell-in' phew. But to her sur - prise when she  
five feet and one inch or two. But he thinks he's a giant when he  
runs off a gal - lon or two. And the buz-zards in the sky get so



Am7 D7 G

come back a - gain, there's a jug - ful of MOUN - TAIN DEW  
 had it an - a - lyzed it was noth - ing but good old MOUN - TAIN DEW  
 gets him a pint of that good old MOUN - TAIN DEW  
 diz - zy they can't fly just from smell - ing that MOUN - TAIN DEW

Chorus D7 G G7 C

Oh they call it that old MOUN - TAIN DEW, and them that re - fuse it are

G D7 G

few Oh I'll shut up my mug if you'll fill up my jug with that

Am7 D7 1. 2. 3. 4. G

good old MOUN - TAIN DEW. 2. Well there's  
 3. And there's  
 4. Now there's DEW.



# ROAD OF NO RETURN

Words and Music by  
**C.M. Bradley**

*Moderately*

There was tears in her eyes as she told good-  
In my heart I be - lieve that some day she will

-bye, Then she walked down that road of no re-  
grieve, That she's walked down that road of no re-

-turn, If it hurts to see her  
-turn, If some day her mem-'ry

go, A bro-ken heart must nev-er show, For she  
turns, And in her heart for me she yearns, She'll re-

walked down the road of no re - turn,  
-gret, That road of no re - turn,

She was mine thru the years, Now I can't  
She was mine thru the years, Now I can't

claim her, Tho' my heart's filled with  
(same as 1st verse)

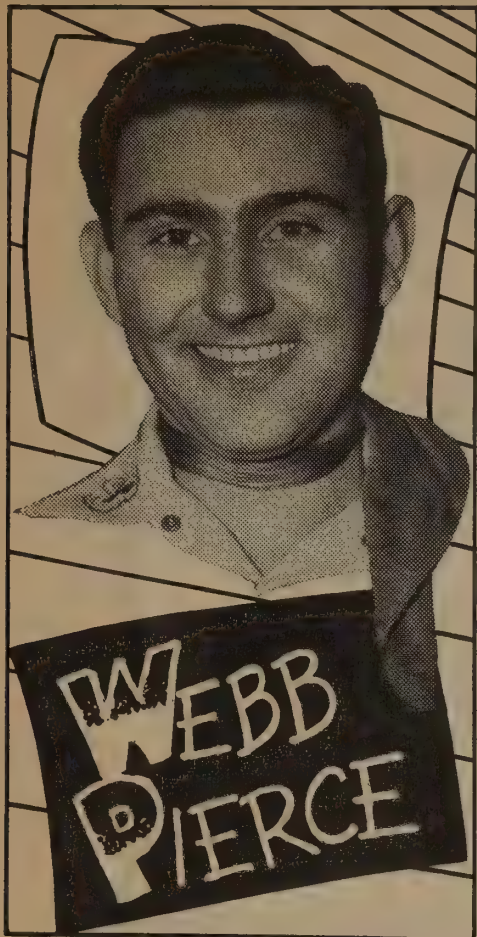
tears, I'll nev-er blame her, Now an-

-oth-er has her heart, But from mine she'll never part, Tho she's walked  
down the

road of no re - turn. In my turn.

1. G 2. G





Coming from nowhere and rapidly pushing his way into the limelight in recent months is the handsome and talented Webb Pierce. Webb's upward climb to

stardom began with his Decca recording of "Wondering" which sky-rocketed to the top in jig time, carrying the personable vocalist — composer with it. Right now he is one of the headliners on Grand Ole Opry and also does a weekly television stint over WSM-TV in Nashville, Tennessee.

Webb was born near West Monroe, Louisiana. He first took up guitar — playing at the age of 12, while working on his father's farm. Four years later, he combined farming with music by doing a fifteen-minute radio bit called "Songs by Webb Pierce" on station KMLB in Monroe, Louisiana. Nothing spectacular happened to him during this period, but at least it was a step in the right direction.

After spending close to three years in army service, Webb settled in Shreveport, Louisiana, where he played and sang with various bands for five years. The breaks first started falling his way when he auditioned for the "Louisiana Hayride" in Shreveport and was given a job on a week-to-week basis. It was a tough struggle, for the competition was keen, and there were some weeks when he only got to do a couple of songs. But as time went by, the people seemed to grow more fond of his type of singing, and soon he was given a permanent job on Saturday nights. In just a few months Webb Pierce had worked himself up to top billing on the "Louisiana Hayride."

Late in 1948, Webb Pierce became ill and had to discontinue his radio and personal appearance work for awhile. As he regained his health, he formed a group called the Southern Valley Boys and began recording for the Four Star Record Company. His first waxing, "Heebie Jeebie Blues" was an immediate success, and

when he recorded his own arrangement of "Panhandle Rag," offers for personal appearances began pouring in. Besides his achievements as a singer and entertainer, Webb Pierce is also an outstanding song-writer, many of his recordings being original compositions. Among the most popular of these are "I'll Always Take Care Of You," "That Heart Belongs To Me," and "So Used To Loving You."

Webb recently signed a contract with Decca Records, for whom he waxed such all-star hits as "Wondering," "New Silver Bells," "You Know I'm Still In Love With You" and "Gonna See My Baby Tonight."

On September 13, 1952, Webb was invited to join the Grand Ole Opry and accepted this great opportunity without hesitation. He is now one of the featured stars on that program. Since coming to Grand Ole Opry, Webb recorded "Back Street Affair," which is beginning to rival "Wondering" as his most successful effort. This current smash is backed by a tune called "I'll Always Take Care Of You" and together they form a disc that has already made the best-seller lists. You can also look for Webb's recording of "Country Church" to zoom right up there too.

A likeable young fellow of 27, Webb Pierce is one of the most eligible hillbilly bachelors around. He's five feet eleven inches tall, weighs 175, and has green eyes and black hair. Webb spends all of his spare time writing songs or rehearsing and has no particular hobby. As for his future plans, he says that he'll be glad to pick and sing on the Grand Ole Opry as long as they want him and will continue to write songs and record for Decca.

A comparative newcomer to the Grand Ole Opry and WSM in Nashville is Ray Price. This young fellow is now attracting the eye of critics from coast-to-coast and is well on his way to becoming an established star in the folk music field.

Perryville, Texas, located about 100 miles east of Dallas, is Ray's birthplace. He took up singing and guitar playing at the age of 9, using his older brother's guitar, and from that point on, music became an important part of his life. He attended high school in Dallas, where he sang in the school choir. After graduation, Ray enrolled in North Texas Agricultural College and studied veterinary medicine for three and a half years. In 1943, during World War II, he enlisted in the Marine Corps, serving his country for a period of two and a half years.

So far, Ray Price has led a most interesting and exciting life. In addition to service with the fighting leathernecks and studying veterinary medicine, Ray played the rodeo circuits for about three years, performing as a trick rider. A bit later, he formed his own band and travelled throughout Texas and Louisiana. His first radio job was at WSM where he joined the Grand Ole Opry in January of 1952, but he has been a professional singer of both pop and folk music for over four years. Ray has also made several personal

appearance tours with that great hillbilly artist, Hank Williams.

In 1949, Ray made several waxings for Bullet, and recently he signed a contract to record for Columbia Records. His rendition of "Talk To Your Heart" has

already achieved wide popularity, while "Weary Blues," "Hey La La" and "Hurry, Hurry, Hurry" also became favorites of hillbilly fans everywhere. Among his most recent recordings are "Road Of No Return" and "I Know I'll Never Win Your Love Again." We feel that these two latest Price efforts will soon find their way to the top in the country song field.

Soon after he received his discharge from the Marine Corps, Ray married a pert red-headed girl named Jerry, who now doubles as his manager. His wardrobe is recognized as one of the outstanding collections of western clothes in the music world. Ray's mother designs most of them herself, and you can rest assured that Mr. Price is the envy of all western and folk singers throughout the nation. When he isn't making personal appearances or doing radio and television shows, Ray can usually be found at a lake or river bank fishing. This is his favorite pastime, and we have been assured that he is an expert angler.

We have already mentioned that Ray Price is under contract with Columbia Records and does extensive radio and television work. In between waxing sessions, he carries out a heavy road schedule which sometimes carries him clear across the continent. Ray hopes to meet all of you some day real soon; for he is never happier than when he is writing a song, singing it, or meeting you fine people. Talent-finder Neva Starnes of Beaumont, Texas, predicts a rosy future for the former marine, her comment being: "He's a nice kid and a wonderful showman and has a voice that very few people can resist."





# Somebody's Stolen My Honey



By BOUDLEAUX BRYANT

**Piano**

*Moderato*

*mf*

**Voice**

F D7+ D7 G7

SOME-BOD-Y'S STOL-EN MY HON-EY and it just ain't right.

C7 F Bb F F7

SOME-BOD-Y'S STOL-EN MY HON-EY that's why I'm blue to night. I've

Bb Bbm F D7

tried to tell her how he's lied, and how he'll quit her soon. But

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G7 C7 B $\flat$  Cdim C7

it's no good, she's sat - is - fied... She thinks he hung the moon.

F D7+ D7 G7

She'll learn a les - son though some - day pret - ty soon, she'll know.

C7 F B $\flat$  F F7

She'll be a wis - er girl some - day and I can say "I told you so". But

B $\flat$  B $\flat$ m F Fdim F7 D7+ D7

that's no good to me right now. It does - n't help a bit some - how 'Cause

G7 C7 1. F C7 2. F

SOME-BOD-Y'S STOLEN MY HON - EY, And my hon - ey's stol - en my heart. heart.



## IT WASN'T GOD WHO MADE HONKY TONK ANGELS



Tune Ukulele A D F# B

Words and Music by  
J.D. MILLER

Moderately

*mf*

1. As I sit here to - night, the juke - box play - ing  
2. It's a shame that all the blame is on us wo - men,

*mf-mp*

It's The tune a - bout the wild side of life;  
not true that on - ly you men feel the same;

As I lis - ten to the words you are say - ing,  
From the start most ev - 'ry heart that's ev - er bro - ken,

*Eb Eb7 Ab Bb7 Eb Bb7 Eb Ab*



It brings mem'-ries when I was a trust-ing wife.  
Was be - cause there al - ways was a men to blame.

Bb7 Eb Fm7 Eb

**CHORUS**

IT WAS- N'T GOD WHO MADE HONK - Y TONK AN - GELS

Bb7 Adim. Eb Eb7 Ab

As you said in the words of your song; Too man- y

Bb7 Eb Bb7 Adim.

times mar-ried men think they're still sin - gle; That has caused man- y a

Eb Eb7 Ab Bb7

1. good girl to go wrong. 2. It's a wrong.

Eb F7 A Bb7 To Verse Fine Eb Ab6 Eb

poco rit.





# A Mighty Pretty Waltz

By AL HOFFMAN and  
NORMAN GIMBEL

Slowly

Piano

Voice

Slowly with much expression

Oh the or - ches-tra played A MIGHT - Y PRET-TY WALTZ the night I held you

tight - ly in my arms. While the or - ches-tra played A MIGHT-Y PRET-TY

WALTZ I fell be-neath the spell of your charms. One waltz, one kiss, one



B $\flat$  E $\flat$  B $\flat$  B $\flat$ + E $\flat$  E $\flat$ m B $\flat$  B $\flat$ 7 B $\flat$ + E $\flat$

eve-ning of bliss, I found a thrill so new You danced with

E $\flat$ m B $\flat$  E $\flat$  B $\flat$  C7 F7 E $\flat$ m F7

me, But I turned out to be, just an-oth-er danc-ing part-ner to you. Now when-

B $\flat$  Cm7 B $\flat$  maj7 E $\flat$

ev-er I hear A MIGHT-Y PRET-TY WALTZ, I dream of all your might-y pret-ty

B $\flat$  Fdim F7 B $\flat$  B $\flat$ dim

charms Guess I'll al-ways re-call that MIGHT-Y PRET-TY WALTZ, and the

1. F7 B $\flat$  B $\flat$ dim Cm7 F7 2. B $\flat$  E $\flat$  B $\flat$

night I held you tight in my arms. Oh the arms.

*p*  
*mf*  
*mf*



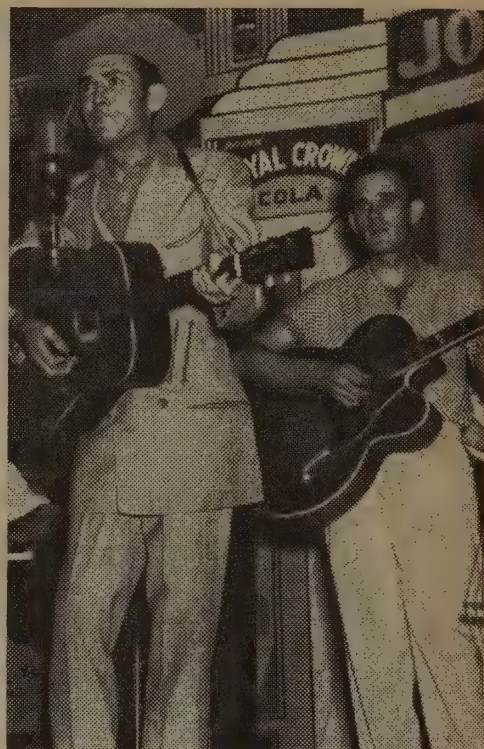
# THE STAR-FEST



**SPEEDY WEST**



**THE WESTERNAIRES**



**HANK WILLIAMS**



**THE CACKLE SISTERS**



**BIG BILL LISTER AND THE CARTER SISTERS**

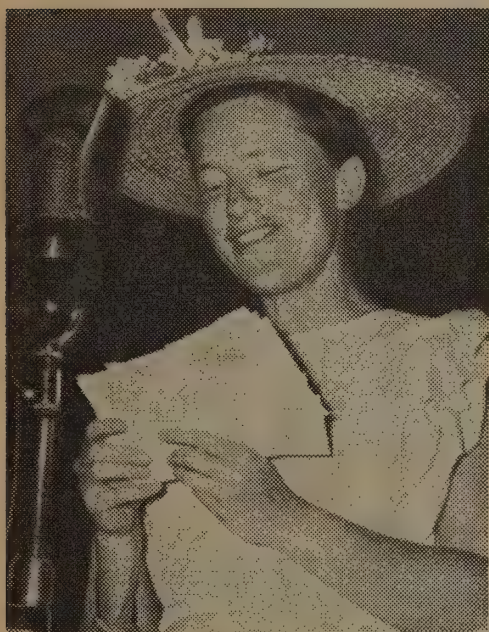




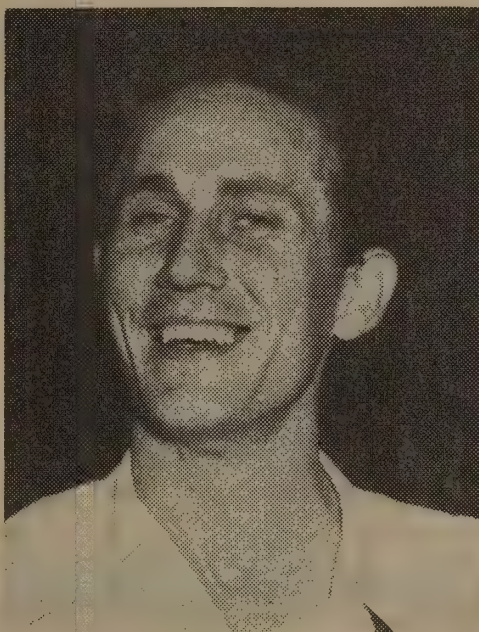
THE JORDANAIRES



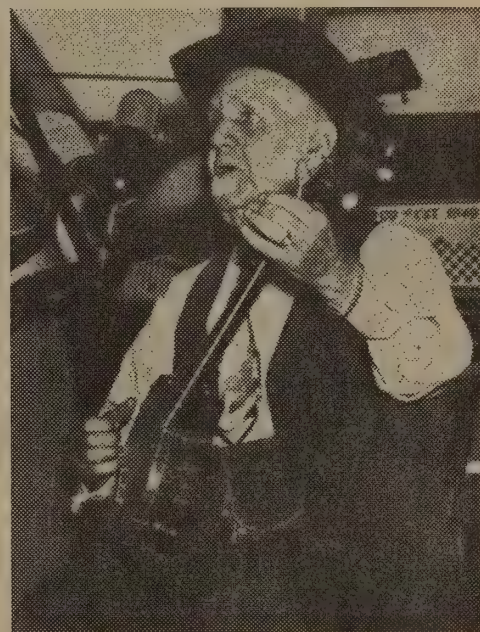
JOE TALBOT AND GRADY MARTIN



MINNIE PEARL



CHET ATKINS



UNCLE DAVE MACON



FARON YOUNG AND JIMMY DICKENS



RUSTY GABBARD AND COWBOY COPAS





# Our Love Isn't Legal

Tune Ukulele A D F# B

Words and Music by  
JOHN COLLINS  
MILDRED McDONALD  
NOEL BALL  
I. A. TED EDLIN

Moderately

*mf*

1. OUR LOVE — IS - N'T LE - GAL, the law tells us so; We both be - long to

*mp*

oth - ers, they won't — let us go; But God up a - bove us, the

true Judge of man, knows all of our heart - aches, He may un - der - stand.

*Bb6* *Dm* *Gm7* *F* *Fdim.* *F* *Gm* *F* *C7* *F*



2. OUR LOVE IS - N'T LE-GAL, our names are not the same; They  
 3. OUR LOVE IS - N'T LE-GAL, un - til we are free, So

point and they whis-per but who— is to blame? We try to  
 pray with me, dar-ling, that soon— it will be; Have cour - age and

do right but we can't stay a - part; The cruel hand of  
 love me, have faith, come what may; Our love may be

fate,— plays a game with our hearts. 3. OUR day.  
 le - gal, be — le - gal some

*mp - mf*

*rit.*

Chords: F, Gm, F, C7, Cdim., C7, F, C7, F, Fdim., F, Gm, F, F7, Bb6, Dm, Gm7, F, Fdim., F, Gm, F, C7, 1 F, 2 F, Bb6, F



# EVERY LITTLE THING ROLLED INTO ONE

Words and Music by  
**Louie Clark and  
Fred Segrest**

Moderately Bright

**Verse**  $\text{C}$   $\text{G}$

1 - I know a lit-tle gal who lives down the street,  
2 - Now ev'-ry time we go on a date,

$\text{C}$   $\text{G7}$   $\text{C}$

She's so nice and she's so sweet, She's my dar - lin',  
We stay up till it's ve - ry late, She's just an an - gel,

$\text{F}$   $\text{C}$   $\text{F}$   $\text{C}$   $\text{G7}$   $\text{C}$

She's my hon' She's ev'-ry lit-tle thing rolled in-to one,  
on the run, She's ev'-ry lit-tle thing rolled in-to one,

**Chorus**  $\text{G7}$   $\text{C}$

Got the cut-est ba-by face, — An' ev'ry lit-tle thing fits  
to my taste, Just to have her close a - round, —

$\text{G7}$   $\text{C}$

my blood pres-sure won't go down, If I get her I'll be a  
luck-y man, An' I'll keep tryin' cause I b'lieve I can,

$\text{C}$   $\text{F}$   $\text{C}$   $\text{F}$   $\text{C}$

She's my dar-lin', She's my hon', She's ev'ry lit-tle thing rolled



1 To Verse 2 G7 C C

in - to one. Now in-to one. Now I can see just how

G7 C G7 C

much I've missed, I found out when I got a kiss, From my An - gel,

F C F C G7 C To Chorus

From my hon', She's ev-'ry little tning rolled into one.

## HILLBILLY HIT PARADE HOEDOWN

Bobby Gregory

C<sup>o</sup> D7

G7

C<sup>o</sup> F

1 2

C<sup>o</sup> G7

C<sup>o</sup> G7 F C<sup>o</sup>

G7 C<sup>o</sup>

End.

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# It's A Lovely, Lovely World

By BOUDLEAUX BRYANT

Moderato

Piano

*mf*

Voice

*E<sub>b</sub>*

1. Moth-er na-ture's o-pen-ing up the door to lots of things I nev-er saw be-fore, IT'S A  
since you cud-dled in my em-brace I've had more faith in the hu-man race, IT'S A

*mp-mf*

*B<sub>b</sub>7* *E<sub>b</sub>* *B<sub>b</sub>7* *E<sub>b</sub>* *E<sub>b</sub>*

LOVE-LY, LOVE-LY WORLD since I met you. Nev-er did see ev-'ry-thing  
LOVE-LY, LOVE-LY WORLD since I met you. Now I don't mind work-in' and

*B<sub>b</sub>7*

look-in' so nice, I just learned the mean-ing of Par-a-dise. IT'S A LOVE-LY, LOVE-LY  
slav-in' all day, 'Cause I know to-night there'll be love to pay. IT'S A LOVE-LY, LOVE-LY



WORLD since I met you. Now the sun shines bright-er and the  
 WORLD since I met you. Ev-'ry - thing seems nat-'ral and

*Chords: Eb Eb7 Ab*

skies are a lit-tle bit blu - er. And my lit-tle old rat-tle trap  
 right since the day that I found you. Ev-'ry - thing looks ro-sy and

*Chord: Eb*

Ford cou - pé ev - en seems a lit-tle bit new - er. And my gui - tar stay a lit-tle  
 shin - y bright in the dreams I'm build-ing a - round you. I used to think that mir-a - cles

*Chords: Bb7 Eb*

bet-ter in tune. The stars are brighter there's hon-ey on the moon, IT'S A LOVE-LY, LOVE-LY  
 nev-er came true. But now I'm hap-py 'cause I know they do, IT'S A LOVE-LY, LOVE-LY

*Chord: Bb7*

WORLD since I met you. 2. Ev - er you.

*Chords: 1. Eb 2. Eb*



# THE MAN BEHIND THE VOICE

ROY ACUFF

One of the most legendary figures in the world of show business is Roy Acuff, star of WSM-TV and the Grand Ole Opry. Roy was born on a farm near Maynardville, Tennessee, in Union County near the foothills of the Smokey Mountains. It was the custom of the friendly mountain folk to work in the soil all day and invite their neighbors over in the evening for a good old get-together and songfest. The Neil Acuffs (Roy's parents) were well-liked in the hill-country, so their house was the usual meeting place. Of course, Roy was right in there singing as loud as the rest of the folks, but he was often surprised to find himself singing alone, as the neighbors would drop out one by one. For, even at that early age, the unusual qualities of Roy's voice were apparent to everyone.

Roy's dad was a preacher in Maynardville, so most of the songs sung at these gatherings were of a religious nature. Needless to say, these tunes made a deep impression on the youngster, which explains Roy's fondness for including hymns in his regular programs.

Mere mention of the Grand Ole Opry makes most folks think of Roy Acuff. Roy and his group are on stage for more than an hour every Saturday night and enjoy the faithful attention of millions of listeners each week. The group is one of the few in America which has resisted the ever-increasing presence of electrical stringed instruments. The only instruments played by Roy's amazing collection of fine musicians are those which were well-known to early American hill-folk: fiddles, harmonicas, guitars and even jugs and washboards.

Roy Acuff is just about the busiest person in show business, in addition to being one of the best-liked. Besides starring on the Grand Ole Opry, WSM and WSM-TV, Roy is overshadowed by few entertainers when it comes to popularity as a recording artist. So far, his records have sold far in excess of 25,000,000! The one-man entertainment industry has also appeared in more than a dozen motion pictures, while throngs of up to 20,000 persons have crowded in to see him in action on his personal appearance tours. Roy has even been written up in some of the nation's leading magazines.

Aside from his numerous activities in the entertainment field, the busy Mr. Acuff is presently engaged in the opera-

tion of two large businesses. Dunbar Cave, a widely known summer resort at Clarksville, Tennessee, is the more fabulous of the two enterprises. On the grounds of this warm-weather paradise can be found an open air theatre, a huge swimming pool, a lake for boating and fishing, an outdoor dance floor and finally the 100 room Dunbar Cave Hotel. The other of Roy's prospering businesses is the Acuff-Rose Publishing Company. In this commercial pursuit, Roy, with a healthy assist from music genius Fred Rose, publishes and distributes nearly a third of the folk music heard in America.

One of Roy's ventures was not entirely a success. In 1948, Roy was finally persuaded — after two previous urgings — to run for Governor of Tennessee on the Republican ticket. He was defeated in the election by his Democratic friend, Gordon Browning, but only after polling more votes than any other unsuccessful candidate in Tennessee history. Governor Browning later made a guest appearance on the Grand Ole Opry where he sang the "Tennessee Waltz" and that completed the parallel. The Tennessee chief executive's progress in the world of music was about as successful as the Acuff venture into politics.

The most recent of Roy Acuff's activities include trips to Korea and Europe

along with the Smokey Mountain Boys and Girls. You can be quite certain that our servicemen in those far-away places really appreciated the outstanding folk music of Roy and his group. Immediately upon their return from Europe, Roy and his entire ensemble were guests on one of NBC's biggest shows, "We The People."

Roy stands about 5'9½", weighs 140 pounds, has brown eyes and black hair. With his lovely wife, Mildred, and small son, Roy Neil, he resides in a new and beautiful home in Nashville, Tennessee. The house was designed by Mildred (known to all her friends as "Mimi") and is paneled throughout its entirety. Roy Neil isn't quite old enough yet to decide whether he wants to be a musician and singer or not, and at the present time he's just interested in being a cowboy.

The amazing versatility of the fiddlin' folk favorite, Roy Acuff, is further demonstrated by the fact that Roy is also a fine writer of songs. Some of his better known tunes are "It's Just About Time," "This World Can't Stand Long," "Beneath That Lovely Mound Of Clay" and "Advice To Joe." Roy's many Columbia recordings include such all-time greats as "Tennessee Waltz," "Sweeter Than The Flowers," "Wabash Cannon Ball," "Fire Ball Mail," "Jole Blon," "Wreck On The Highway" and "Tennessee Central."







Farmer, rancher, truck-driver, filling station operator — these are just a few of the occupations that the likeable Jimmy Wakely engaged in on his travels to stardom. But it was in the field of music — especially that good ol' western music — where he finally found himself. For quite a while, Jimmy confined his work to radio and records; then he became a western motion picture star as well as a song-writer and outstanding television performer. Today he ranks right up there among the top entertainers in the western field.

Jimmy was born near Mineola, Arkansas, on February 16, 1914, but his family moved to Oklahoma when Jimmy was only four. As a child, he loved the great outdoors and always looked forward to summer vacations when there would be no school and he could spend all of his time working on the family ranch. Jimmy learned to play the guitar at the age of seven but he never dreamed that music would be his life's work.

After graduating from high school Jimmy decided to leave the ranch and do a bit of traveling. It was during this migratory period that music began to play such an important part in Jimmy's life. For, while he travelled, Jimmy performed a variety of tasks throughout the Oklahoma cattle country, and the day's work always ended with Jimmy entertaining his fellow cowpunchers. His reputation as a singer of western and hillbilly songs spread rapidly, and soon he became a local sensation.

Jimmy's first real break came when his fellow workers encouraged him to enter an amateur contest sponsored by

WKY in Oklahoma City. From that night on his voice became a familiar one throughout the area; for his pleasing personality and his large and varied repertoire immediately stamped him as a favorite of all who heard him.

When Jimmy signed a two-year contract with Gene Autry's CBS radio show, "Melody Ranch," he was really on his way. During this time he did guest bits on other radio shows, played benefits and toured rodeos, fairs and theatres all over the country with his own newly-formed trio. These meanderings brought Jimmy into contact with several Hollywood "name" stars, and it wasn't long before he and the trio broke into pictures.

After making several movies with the trio, Jimmy formed a band, reverted to trio work again, then decided to try his hand as a single. It was here that he did right well by himself, making thirty-three pictures in all before he signed an exclusive long-term contract with Monogram. He appeared on the screen with such famous western stars as Charles Starret, William "Hopalong Cassidy" Boyd, Gene Autry, Tex Ritter, Roy Rogers and several others.

Jimmy waxed several western hits for Decca before Capitol Records presented him with a five-year contract. During his tenure at Capitol, he recorded such outstanding hits as "One Has My Name," "I Love You So Much It Hurts," "Slipping Around," "Wedding Bells," "Six Times A Week And Twice On Sunday" and "I'll Never Slip Around Again" with Margaret Whiting. "One Has My Name" was the platter that really sent Jimmy skyrocketing, and it wasn't long before

that top-notch tune achieved the number one spot in national surveys.

Jimmy and his wife Inez, who hails from his old home town of Rosedale, Oklahoma, now live on a large ranch in North Hollywood. It sure looks as if their four children, Deanna, Carol, Linda and Johnny, are enjoying the same type of outdoor life that their daddy loved so much as a boy, and who knows? — they might even turn out to be as famous as he is.

Now for you folks who'd like to know Jimmy Wakely a little better, HILLBILLY AND COWBOY HIT PARADE is happy to let you in on a few personal items concerning this great western favorite. As if you couldn't guess, Jimmy's hobby is music, and he says he can sing about two hundred songs without looking at a copy of the lyrics. He reads music and writes both songs and arrangements. Altogether Jimmy has about three hundred written arrangements. The strange part about Jimmy's arranging is that he likes to do it while high up in a plane, the reason for this being that the peaceful solitude of drifting through the clouds keeps all other thoughts out of his mind.

If you asked Jimmy what folk artist influenced him most when he was beginning his career, he would probably name the great Gene Autry. Gene was always his idol, and it was the same Mr. Autry who first hired Jimmy and brought him to Hollywood and a new career.

Jimmy's present plans include radio work and his own TV show on KNXT each Tuesday evening from 8:30 to 9:00. This is a variety show with a Western background. Of course, he is still turning out those fine Western and hillbilly recordings, his latest being "There's A Cloud In My Valley Of Sunshine," "A Man's Best Friend" (both with Bob Hope) and "My Heart Has Room For You."





One of the all-time favorites in the field of Western music is the popular ex-governor of the state of Louisiana, James Houston "Jimmie" Davis. Never before in history has such a diversified career progressed so successfully; for, how many other entertainers have made such an outstanding record in politics or vice versa? Yes, Jimmie Davis will probably remain the idol of thousands all over the country for a long time, while his great Western classic, "You Are My Sunshine," will live in their hearts forever.

Jimmie was born on a farm near Shreveport, Louisiana, to a family of modest means, and was one of eleven children. Although he received few advantages or luxuries, his folks were well aware of his quick and alert mind and encouraged him to further his education after his graduation from high school in Palm Springs. Jimmie first attended the Soule Business College, then received his B.A. degree from Louisiana College in Pineville. After teaching and coaching athletics in his home town of Quitman, Louisiana, he did post-graduate work at Louisiana State University and received his master's degree in only a single year's time.

During his college days, Jimmie became

a member of almost every musical organization possible. The possessor of a pleasant singing voice, he especially loved to sing the catchy folk tunes of Louisiana and the entire Southern and Southwestern areas. These melodies proved to be a great inspiration to Jimmie's own songwriting; for most of his tunes follow that same heartwarming style.

Jimmie taught history and social science at Dodd College, but after a year had passed, he left the teaching profession for his first love — music. He began by singing his own songs over the air professionally and was an immediate hit. Decca Records then presented him with a profitable contract, and the transition from professor to singer and songwriter was complete.

In 1936, Jimmie decided to take a shot at politics, and his efforts were met with overwhelming success. After a brief sojourn as Clerk of the Criminal Court of Shreveport, Louisiana, he ran for the office of Police Commissioner, and the public responded by electing him by a wide majority. From that point on there was just no stopping the popular Mr. Davis. The people of Louisiana practically demanded that Jimmie be their next governor, and in 1944 their dreams were

realized. For the first time in the music world a professional musician now held the distinction of being properly addressed as "Excellency."

Before becoming governor of Louisiana, Jimmie met with notable success as an actor. Together with his famed Sunshine Band, he made several outstanding motion pictures, the most famous of which was "Strictly In The Groove." This film was based almost completely on three of Jimmie's three hundred and fifty songs: "You Are My Sunshine," "It Makes No Difference Now," and "Sweethearts Or Strangers." The exciting western film "Louisiana" enabled him to achieve still another distinction — that of being the first movie star to portray his own life on the screen.

Jimmie Davis has written over a thousand songs during the past fifteen years, including such great numbers as "Worried Mind" and "When It's Roundup Time In Heaven." But the most important song by far of his long and glorious career is the immortal "You Are My Sunshine." This seemingly simple ditty first occurred to Jimmie while he was fishing one sunny afternoon, but before long it went zooming right up to the top and made a permanent niche for him among the outstanding American composers.

Since the state of Louisiana permits its governors to serve only one term, Jimmie decided to purchase a night club in Palm Springs, California, at the completion of his four-year tenure in office. A year later in 1949, he signed with Capitol Records where he waxed such top tunes as "I've Got News For You," "There's A Smile On The Face Of The Moon," "Fifteen Miles From Dallas" and "Bayou Pon Pon."

Jimmie now records for Decca, where he has been going great guns lately. His most recent disc is "Please, Please," a slow tender number given an ultra-soft Davis treatment. The flip side is called "Talkin' To The Wall" and is handled by Jimmie in effortless fashion.





# Sing Her A Love Song

Words and Music by  
ARTHUR Q. SMITH and  
L.A. JONES

Moderately

*mf*

VERSE

1. The words of a love-song just like a love sto-ry, Will  
2. Just call her your dar-lin' and tell her you love her, A

*mp*

send your heart's mes-sage a - long; So  
kiss or two would-n't be wrong;

If you're not gift - ed to make pret - ty speech-es, Just  
If you can't say how you feel when you hold her, Just



C7 F F7 F7+

sing her a pret-ty love song.  
sing her a pret-ty love song.

## CHORUS

Bb F

SING HER A LOVE SONG, that tells her you love her,—  
SING HER A LOVE SONG, that tells her you love her,—

*mf*

C7 F

Don't keep her wait-ing too long; If you can't  
Don't keep her wait-ing too long; If you can't

F7 Bb F C7

say what your heart wants to tell her, Just sing her a  
say how you feel when you hold her, Just sing her a

1 F Bb F To verse Fine F Bbm6 F

pret-ty love song. 2. Just song.  
pret-ty love song.

*D.S al Fine* *ritard.* *8va lower*